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AMERICAN ART NEWS.

Vol. III. No. 70. NEW YORK, MARCH 11th, 1905. SINGLE COPIES, TEN CENTS.

EXHIBITIONS.

American Art Galleries.—Paintings by E. L. Weeks. Collection of Oriental rugs, March 11 to 15.

Astor Library Building.—Colored plates from H. T. Trigg's Formal Gardens in England and Scotland.

Bendann Galleries.—Modern paintings, old masters, etchings and engravings.

Blakeslee Galleries. — Early English, Spanish, Italian and Flemish paintings.

Bonaventure Galleries.—Portraits of the 17th and 18th centuries.

Brandus Galleries.—Paintings of the Barbizon School.

Brooklyn Institute of Arts and Sciences.—Open daily. Admission Mondays and Tuesdays, 25 cents; free on other days.

Clausen Galleries.—Paintings by N. R. Brewer, through March 11.

Durand-Ruel Galleries.—Modern paintings and old masters.

Duveen Galleries.—Works of art.

Ehrich Galleries.—Old masters, sacred and legendary art of the Spanish, Italian and Dutch Schools.

Fifth Avenue Art Galleries.—Herter Bros. stock of furniture, etc., March 13-16.

Fishel, Adler and Schwartz Galleries.—Miniatures by Ava de Lagecrantz, through March 15

Kelekian Galleries.—Sixteenth century rugs, jardiniere and gothic velvets.

Klackner Gallery.—Special exhibition of water colors by George Elbert Burr, February 20 to March 18.

Knoedler Galleries.—Portraits by Maurice Fromkes, through March 14.

Lanthier's Old Curiosity Shop.—Pictures of the French, Dutch, Spanish and Italian schools; old and modern masters.

Lenox Library Building.—Bracquemond and Gifford etchings. Upper gallery. Etchings by the late Robert F. Blum. Lower Hall.

McClees Galleries, Philadelphia.—40 paintings by William M. Chase, open through March.

Oehme Galleries.—Paintings and water colors.

Montross Gallery.—Horatio Walker's "The Wood Cutters," to March 22.

National Arts Club.—American Water-Color Society, March 8-27.

Pratt Institute (Brooklyn)—Paintings by Walter Shirlaw, March 13 to April 1.

Rohlf's Art Galleries.—Highest Grade American Art.

Wunderlich Galleries.—Etchings and Lithographs by J. McN. Whistler.

SALES.

American Art Galleries.—Collection of Oriental rugs, Wednesday, Thursday and Friday afternoons, March 15 16 and 17, at 2.30. At the same galleries, paintings by Edwin Lord Weeks, Wednesday and Thursday evenings, March 15 and 16, and at Mendelssohn Hall, Friday, March 17.

Fifth Avenue Art Galleries.—Last day of Ollivier sale of furniture, bronzes and bric-a-brac, Saturday, March 11, at 2.30 P. M. Stock of Messrs. Herter Bros., Thursday, Friday and Saturday, March 16, 17 and 18, at 2.30 P.M.

The jury for the approaching exhibition of the Society of American Artists will meet to-day and to-morrow at 215 West Fifty-seventh Street, at 9 o'clock. Thursday and Friday were the days for the reception of exhibits. Varnishing day will be Thursday, March 23, followed on Friday by the reception and press view. The exhibition opens to the public on Saturday, March 25, and continues through Sunday, April 30. Original works in painting and sculpture, not before exhibited publicly in this city, are eligible for the exhibition.

The Shaw fund for the purchase of one or more works of art by American artists, the works to be chosen with the advice of the jury, and afterwards to become the property of Mr. Samuel T. Shaw, the donor of the fund, amounts to about $1,500. Prizes to be awarded are: The annual Webb prize of $300 for the best landscape or marine by an American artist, who has not previously received the prize; the Carnegie prize of $500 for the most meritorious oil painting in the exhibition by an American artist, portraits excepted; the Julia A. Shaw Memorial prize of $300 for the most meritorious work of art in the exhibition by an American woman.

The Philadelphia Sketch Club announces for March the regular meeting of the club on Saturday evening, March 11. The "stag" entertainment will be held on Saturday evening, March 25. The subjects for the monthly competition will be "Decorative Landscape" and "Poster for Sketch Club Exhibition."

Mr. Henry C. Mercer will give a talk on "Pottery and Tiles" before the Fellowship of the Pennsylvania Academy of Fine Arts on Wednesday evening, March 18.

A LITTLE MUSIC. (1001 nights.)

At the American Art Galleries. By Edwin Lord Weeks

A recent acquisition of the Cluny Museum, Paris, which has now been placed on view, is a fine collection of rings of the 16th, 17th, 18th and 19th centuries, donated by Baron Rothschild.

The University of Toledo, Ohio, has recently organized an Arts and Crafts Society. Special attention will be paid to wood carving, modeling, iron work and drawing.

A highly interesting exhibition of pictures and studies of Hawaii, by D. Howard Hitchcock, opened with a press view last Saturday at the Salmagundi Club. The exhibition, open all the week, closes to-day. There are fifty canvases shown, studies of volcanoes, landscapes, marines, and some interesting native scenes. Under this head natives cutting cane, in their boats, their houses, are shown. There is a striking picture of the flame tree and a cocoanut grove. The volcano studies, including Kilauea in eruption, are highly effective; "Pacific Reefs," an opalescent marine; "Evening," and "The Water Course," are gems. In fact, it is difficult to specify where al most all are interesting.

The exhibition of the School of Design for Women held its opening reception Monday at 576 Fifth Avenue, where the exhibition will continue until March 18. A large attendance both afternoon and evening showed the interest which is felt in the work of this school—the designs displayed being original and unusually fine.

A concert arranged by Mr. J. Le Grange Abbott for the Pratt Institute, under the auspices of the Athletic Association will be held in the Assembly Hall, March 16, at 4 o'clock.

The next exhibition to open in the Art Gallery of the Pratt Institute will be paintings, pastels, drawings and sketches by Walter Shirlaw. In addition, the much discussed Aphrodite, belonging to Mr. Frederick Linton, which has been on view at the National Arts Club on West Thirty-fourth Street, has been lent to the Institute, and will remain on exhibition until the end of the term.

The exhibition of paintings, pastels, drawings and decorations by Everett Shinn, at the Gimpel and Wildenstein Gallery, No. 250 Fifth Avenue, which was to have closed on Monday, was continued through this week.

METROPOLITAN ART MUSEUM'S FIRST ILLUSTRATED CATALOGUE.

With the coming of Sir Caspar Purdon Clarke to the directorship of the Metropolitan Museum, the curator, Mr. George H. Story, publishes the first illustrated catalogue of the Department of Painting From the bookmaker's point of view, the catalogue is unworthy an institution that makes for art. It reflects little credit on the third museum of the world. The paper is poor in quality, cold and repellant in tone, while the type is the worse for wear. In point of interest and reproduction of some sixty gems of the museum, however, the catalogue is unsurpassed, perhaps, by that of any public art gallery at home or abroad.

"What more could be desired," said Sir C. Purdon Clarke, when shown a copy hastily put in shape for his inspection. In size, bulk and arrangement of text, the illustrated volume is identical with the paper-backed catalogue with which the public is familiar. The difference lies in the illustration and the handsome reseda green cloth binding, with attractive gold lettering on the front cover.

Aside from general museum information, the catalogue has admirable indexes, one giving the names of the artists chronologically arranged and in schools, the other being a numerical guide to the names of the artists and the subjects, while the contents of each gallery are classified.

There are some sixty reproductions of the most notable pictures. More than two-thirds are in half-tones, the remainder in sepia effects, to which the Rembrandts and Velasquez lend effectively. While the printing of some of the reproductions is not always successful, the result upon the whole is attractive. Artists may question the choice of pictures, but the curator has wisely kept in mind that the museum is a public institution, and all tastes are to be considered, hence the prominence given to paintings that tell a story.

The volume opens with a reproduction of Bastien-Lepage's "Joan of Arc." Landscapes and figure pieces are about equally divided in number, while the five veritable old masters that are the museum's glory are done in sepia, with results in some instances worth framing; notably the Frans Hal's "Portrait of a Man," and the painter's wife, the priceless Hille Bobbe von Haarlem, not to forget Van Dyck's "Duke of Richmond," or the portrait of Spain's master painter, by himself.

Last Monday and Tuesday were ladies' days at the Lotos Club to view paintings by members of the club. There were fifty-four canvases hung, and among them some remarkably good ones. Noticeable were: A marine, by Gifford Beal; sheep coming down a road, in a soft pink sunset light, by E. I. Couse; a soft "River View," in tender grays and green, by R. W. Van Boskerck; a characteristic sunset over a field, by Ben Foster, and an equally characteristic group of pines in faint moonlight, by Charles Warren Eaton; a winter landscape, by Childe Hassam, and in soft pastel coloring, a spring landscape by Charles Melville Dewey.

The portrait of the vice-president of the club, Mr. Chester Lord, by Vonnoh, is forceful and natural, and F. K. M. Rehn contributed his marine, which received the second Inness prize at the last Academy.

IN THE ART SCHOOLS.

The School of Applied Design for Women, No. 200 West 23d Street, is holding an exhibition at 576 Fifth Avenue this and next week. The opening day, March 6, was devoted to an afternoon and evening reception. March 10, 14 and 17 are the dates for three teas. All of these entertainments are open to the public without charge or card, and it is hoped that there will be a large attendance, to view the work of the school, which was also exhibited at the St. Louis Exposition, where it won the highest award for design. To the three teas the members of the Advisory Committee and the Directors have sent out engraved cards of invitation in order to stimulate the interest of their personal friends in the work of this school, which has opened up new avenues of employment to women. There are at present between 200 and 300 students enrolled, more positions are offered to the school than they are able to fill. They have already supplied between 5,000 and 6,000 positions showing the practical use of the instruction. There are classes in carpet and rug, silk, embroidery and book cover designing, and various other branches of applied arts.

The committee for the reception of March 10 consisted of Mesdames Granville Kane, Griswold Bourne, Edmund G. Hubbard, Henry Bischoff, Jr., Donald McLean, Colgate Hoyt, Frederick W. Vanderbilt and Mr. and Mrs. Edward H. Wales. Tea was poured by the Misses Ethel Clyde, Annie Hoyt, Bischoff, Edith Thompson and Reinhart.

The New York School of Art has sent this week an exhibition of the school work to the Rhode Island School of Design, at Providence.

Thomas P. Anschutz, one of the instructors at the Pennsylvania Academy of Fine Arts, gave a demonstration in clay building on a skeleton, including the muscles of the entire human figure, at the New York School of Art, Friday evening, March 3. The lecture proved to be of unusual interest, lasting from 7.30 until 12 o'clock.

During the last two weeks at the Art League there has been a succession of "treats." The Men's Foote Class served refreshments to the Women's Foote Class; the boys in the Antique Class feasted the girls in that class; while on Wednesday, March 2, the Men's Du Mond Life Class entertained the Women's Du Mond Life Class. The doors between the two studios were thrown open, and there was dancing at ten o'clock in the morning in studio aprons, with music of piano and violin, or mandolin and guitar. Impromptu "stunts" were called for, the oddest of which were solos in Japanese without accompaniment, by two of the Japanese students. Refreshments being plentiful, the invitation became general, and class rooms were for a time deserted.

Mr. Howard Pyle's lecture at the Art League on Saturday, March 4, the fifth in the series of lectures on composition, was as ever helpful and fascinating because of his graphic descriptive powers, and the glimpse of the scope of his own imagination. Mr. Pyle reiterated his idea that the artist and his work should be useful—that if the work is not of use, something is wrong with the artist. He insists that in making a composition, it must be so entered into as to be actually lived—that the figures will then be live figures, the accessories more possible. He says that academic rules must first be learned, then burst through, as the artist's universe is expressed; that the moment the artist begins to tell the truths of life, then the world opens to him. Mr. Pyle is greatly pleased with the progress made by his New York class.

Mr. Arthur Dow gave a valuable illustrated lecture on his recent trip to Japan at the Art League on Wednesday evening, March 1. Mr. Dow declared there was special incentive to study the art of Japan, as the spirit of modern progress was bound to affect Japanese art, and a new art might be the result. The slides showed the fine trees of Japan, the richness of the temples, several examples of compositions by Japanese masters, and various Japanese gardens treated from the standpoint of composition. "Each garden," Mr. Dow said, "is a painting in itself, made up of trees, rocks, water and all things in nature." Mr. Dow spoke of many things which show the poetic feeling of the Japanese for nature, such as the pool named, "Waiting for the Moon," the place called, "The Maple Seeing Place," where the Japanese are content to spend an afternoon gazing at the maple trees. Mr. Dow wished that we might get some of their spirit of calmness and appreciation of fine things.

A report regarding the exhibit at St. Louis of the School of the Museum of Fine Arts, Boston, has just been made to the United States Department by Thomas Allen, chairman of the council of the school. The exhibit from this Boston institution was the only one from an American art school to be awarded a grand prize. Mr. Allen's report says in part:

"The exhibit of the Museum School at the Louisiana Purchase Exposition at St. Louis was selected and arranged by each instructor in his own department. Mr. Tarbell's classes sent fifty-three oil paintings, portrait studies and full length studies from the nude and two pastels. Mr. Benson's life classes sent fifty-six drawings from the nude. Mr. Hale's class fifty-two drawings from the antique; Mr. Pratt's class, four figures and four bas-reliefs in plaster. Mr. Walker's classes in decorative design sent 120 drawings selected to include as large a range of subjects as possible. In all the school made something less than 300 separate exhibits."

The honors given to teachers and former pupils of the school are also referred to in the report. Among the instructors C. Howard Walker received a grand prize for his general scheme of placing the buildings, for the Palace of Electricity and for the Massachusetts building. Frank W. Benson was awarded a gold medal for painting and another in the department of decoration. Edmund C. Tarbell as a member of the internal jury of award was outside the competition, but his appointment to this position was the equivalent of at least a gold medal. Bela L. Pratt, instructor in sculpture, received a gold medal, and Philip Hale, instructor in drawing, a bronze medal.

Among former pupils of the school gold medals were awarded to Miss Mary Crease Sears, Mrs. Lucia Fairchild Fuller and George H. Hollowell. Silver medals were awarded to Mrs. Adelaide Cole Chase, Charles H. Davis, H. D. Murphy, Mrs. Sarah C. and Robert Reid, and bronze medals to H. D. Murphy, Robert D. Gauley and Leslie P. Thompson.

AROUND THE STUDIOS.

Mrs. E. Cadwalader-Guild, an American sculptor who has lived in Berlin for the past few years, is now busy in a studio in the Bryant Park Building on several important commissions, among them the bust of a well-known New Yorker, which will probably be exhibited in the spring. While in Germany, Mrs. Guild had the distinction of having several of her works purchased by the government, among them a marble bust of Her Royal Highness Princess Henry of Prussia, and "Electron," a statue in bronze. Some of her important works are busts of Gladstone, Princess of Saxe-Altenburg, and Frau von Rath, in bronze and marble; G. F. Watts, Prof. Joachim and Felix Weingartner, in bronze; "Frond," a bust in alabaster, with delicate tinting, attracted a great deal of attention at the late Comparative Art Exhibition. Two years ago in Washington, Mrs. Guild completed the bust of McKinley, which received such favorable criticism, and which is now placed permanently in the President's room in the Capitol.

Her most recent work is the portrait bust in bronze of General Armstrong, which is to be presented to Hampton Institute, Virginia, by the New York friends of the Armstrong Society.

Mrs. Guild receives on Wednesdays from two to six.

Mrs. Hugo Froelich and Miss Emily Peacock are showing some unique and artistic jewelry and metal objects in their studio, No. 22 East Sixteenth Street. A necklace of silver and coral is particularly attractive, also a pendant of gold and emerald matrix. A tea caddie in copper, decorated with the Japanese characters denoting spring, summer, autumn and winter, is quite original in design.

Miss Althea Platt held her last monthly reception for the season at her studios in the Van Dyck on Thursday, March 2. A large number of artists were present, among them Henry B. Snell and Rhoda Holmes Nichols. Miss Platt is still busy with her picture, "Alma Mater," which is a water color, done in the "scrub" method, and promises great beauty in its simplicity.

Benjamin Foster's landscape class met for the last time this season on March 8 This class was organized six years ago by Miss Althea Platt, whose water-colors are well known throughout this country and also in London and Paris. Artists from Bridgeport, New London, Morristown, Titusville, Erie and other cities have met at Miss Platt's studio on the second Wednesdays of each month, for a criticism of their work by Mr. Foster.

When the class was first organized, it was thought it would be only for a season, but it has attracted such wide attention in the art world that it is now considered a permanent organization.

Louis Mora held a reception in his studio, No. 142 East Eighteenth Street, on March 1. A large number of guests were enthusiastic in their admiration of Mr. Mora's latest picture, a Spanish scene, in which several figures, men and women, are laughing, singing and drinking. Mr. Mora exercised great care in selecting his types, with the result that the picture tells its own story. The costumes which were used were made especially by the Art Workers' Club. Mr. Mora considers this the most ambitious work he has yet done. It is intended for the exhibition of the Society of American Artists, which opens at the Fifty-seventh Street Galleries, March 27. together with the "Yellow Screen." An attractive full-length portrait of Mrs. Osbourne was also shown at the reception. Mr. and Mrs. Mora were assisted by Mrs. Fite and Mrs. Volck, who are conducting Mr. Mora's class in the Van Dyck.

A stained glass window which was made by the Misses Maude and Genevieve Cowles, has recently been placed in the Honor Room or Grace Church. It is one of a series of seven which the Misses Cowles will make for the Honor Room to represent the seven parables of the Kingdom of Heaven. The subject of the window just placed is from the parable of the mustard tree, with the fowls of the air in its brancnes, a very unusual conception. Both sisters united in building the window, and the choice of glass was also theirs. They, therefore, carried out their own design. The color scheme of this window was on exhibition at the Architectural League. The windows will be made in glass by the firm of Calvert & Kimberly. For greater strength and delicacy of line they will be put together with copper instead of lead.

Vincenzo Alfano was born in Naples, where he studied at the Academy. He took a bronze medal at the Exposition of 1877, and in 1878 received an honorable mention at Paris. At the Naples Mostra del Lavoro, in 1890, a silver medal was awarded, and his "Cicero," in 1891, won the 1,000 lires Municipal prize.

Besides being Honorable Professor in the Royal Academy he was for nine years a professor at the Industrial Museum. His "David" was acquired for the Modern Art Gallery in Rome. Among his works executed in this country may be mentioned the "Love of the Angels," "Homer," and three bas reliefs in New York. The work, "Screwing up his Courage," a boy about to take a plunge into the water, was much admired at St. Louis, and the artist, by special invitation, exhibited it at the Philadelphia Academy.

Mary Stewart Dunlap opened an exhibition of water color and oil paintings in her studio at the Martha Washington Hotel last week. This artist, although not confining herself to one line of subjects, makes a specialty of sunsets, which she paints from nature at the actual hour, since she has little faith in the ability of memory to retain the vivid or delicate hues witnessed the preceding evening. She is remarkably successful in this field, and showed attractive pictures along the Maine and Massachusetts coast. Other interesting oils, were a view of Bar Harbor, misty and well painted, with a rocky foreground, views of France, the Berkshires, and a charming view of ice breaking up in the Hudson. Her picture which won the silver medal at last winter's Philadelphia water color exhibition, was also on view, and a remarkably good copy of Carolus Duran's portrait of his little granddaughter, taken from the familiar group hanging in the Luxembourg Gallery, Paris. The satin of the gown is finely portrayed, and the child is seen against a background of old oak.

Miss Mary S. Perkins has just completed a portrait of Miss Eleanore Towne, a niece of Mr. Thomas Kirby, of New York.

ALL THE NEWS
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IN THE GALLERIES.

The exhibition of the new etchings of New York and London by Joseph Pennell, which opened at the Keppel Gallery, No. 20 East 16th Street, on February 23, will continue through March 18th.

The exhibition of portraits by Maurice Fromkes at the Knoedler Galleries, No. 366 Fifth Avenue, is expected to close next Tuesday. There is no other exhibition for next week, but several interesting pictures have recently been received at these galleries. Among these is "A Lesson in Lace Making," by Joseph Bial, which was painted expressly for the St. Louis Exposition. It is an interior of charming quality, bright and with well-handled light. Another, by the veteran Harpignies—he will be 85 this month, is a characteristic landscape, "Afternoon near Briare," with a fine old tree prominent. This artist makes a point of drawing in each branch and limb of trees, in fact, the whole picture is draw before the colors are touched. Another by him is now in the window, and is painted from his villa, showing a view of the Maritime Alps, the Alps, the south of France and Grenoble being the regions he most delights to depict.

At the Brandus Gallery, No. 391 Fifth Avenue, there is now on view a portrait of Rubens's first wife, Isabelle Brant, from the Huybretchs collection in Antwerp, which is fine in coloring and drawing. What is probably the finest Millet now in the market has also been received here, and will be noticed at greater length next week.

The Boudin exhibition closes to-day at the Durand-Ruel Galleries, No. 5 West Thirty-sixth Street, although a few of the pictures may remain several days longer. Recently received here are a fine painting by Juan de Joannes, a Spanish painter whose works are most rare, this one being a Holy Family; works by Dogas and Renoir, and a characteristic and interesting painting by Puvis de Chavannes, "Charity."

Water-colors by George Elbert Burr will continue on exhibition at the Klackner Gallery, No. 7 West Twenty-eighth Street, until March 18. These charming views of Italy, North Wales, Sicily and Switzerland, and other countries are exciting deserved interest. Of the thirty-seven pictures, especially noteworthy are the "Rainy Afternoon, High Street, Oxford," where the gray raincloudsand wet streets are capital; "Spring in the Alps," delicate and full of charm; "Florence from Monte Oliveto," "Morning," and "Evening." The Venetian pictures, too, are full of warmth and color.

An exquisite bit of old brocade, silver tulips on a bright scarlet background can be seen at the Kelekian Gallery, No. 252 Fifth Avenue, as well as the usual fine assortment of 16th century prayer rugs, and the choice specimen of the 14th century mentioned last week. The Koula and Ghiordes weaves are well represented, and there is now on view a fine set of fourteen pieces of 15th century Renaissance embroideries from priests' vestments, marvels of needlework.

What they consider three of the finest paintings ever shown by them have recently been received at the Blakeslee Galleries, No. 358 Fifth Avenue. These are a remarkably fine Nattier, and one which the artist never duplicated, a portrait of the Marquise de Mailly, which came from the collection of the Duc de Beauffremont, and exquisite in coloring; a portrait of the Marquise du Chatelet, from the Madame Lelong sale in Paris, another beautiful example. These two were sent by Mr. Blakeslee at the request of the club to the Union League exhibition of French art, which opened Thursday. The third painting is a portrait of Lady Sudell, of Woodfall Park Lane, by John Hoppner, soft and mellow in tone.

The stock of furniture of Herter Bros., owing to their removal because of the tearing down of the building where they are now located, is to be sold at auction at the Fifth Avenue Art Galleries, No. 366 Fifth Avenue, by Mr. James P. Silo, on the afternoons of Thursday, Friday and Saturday, March 16, 17 and 18, at 2.30. This stock will be on free view until the days of the sale. The Benjamin Benguiat goods are still on view in the front gallery. To-day is the last day of the sale of the Ollivier porcelains, bronzes and furniture at these same galleries.

The Clausen Galleries, No. 381 Fifth Avenue, have on exhibition a fine marine after sunset, by F. K. M. Rehn; a meadow view, soft and tender in tone, by Bruce Crane; a tiny Blakelock, a characteristic picture by J. G. Brown, "Pups," two dogs held by a little gamin; a charming orchard scene, by Arthur Parton; a dainty spring landscape by George Cohen, and a "Passing Shower," very effective, by George H. Bogert.

One of their strikingly effective color schemes for house furnishing and decoration is now displayed in the window of the Proctor East India House, No. 144 Fifth Avenue. A wall covering of cloth of gold and dull purple tones is shown, as also a simpler English Shankyd paper of the same coloring. Cushion and table coverings of Liberty velvet, and of the soft, unstuffed taffeta woven for the firm in Genoa, and Cluny brocade in soft purple accompany these. There is a floor covering of dull gray Agra linen, woven in India, and a Persian rug in soft tans and a suggestion of purple. Furniture of French oak, in exact reproduction of old models, odd ornaments of Byzantine silver, lamps made from old French ecclesiastical silver candlesticks, with shades of soft yellow, made of Egyptian Harem or Asyoot veils, and rare old carved wood panels complete this attractive scheme.

Paintings by the late Edwin Lord Weeks, and a collection of Oriental rugs will be placed on view to-day at the American Art Galleries, No. 6 East Twenty-third Street, and will continue until the days of sale, which will be for the rugs, Wednesday, Thursday and Friday, March 15, 16 and 17, at 2.30 P.M., at the same galleries. The paintings will be sold on Wednesday and Thursday evenings, March 15 and 16, at the galleries, and on Friday evening, March 17, at Mendelssohn Hall.

The exhibition of lithographs by James McNeil Whistler continues at the Wunderlich Gallery, No. 220 Fifth Avenue. There are fifty-three of these shown, in varied moods and embracing many subjects. Conspicuous are "Nocturne," soft and delicate; an interesting portrait of John Grove, strong in treatment; "Study No. 2," a sturdy, vigorous figure, and the views of the Luxembourg terrace, of which there are three. An etched portrait of the artist hangs here also, and the miniature reliefs of the St. Gaudens design for the Stevenson memorial are still to be seen. The lithographs will remain through March 25.

This week's fine art showing at Lanthier's Old Curiosity Shop, 354 Fourth Avenue, is an exceptionally attractive one. A dainty Sanchez-Perrier, a sketch of the Loire between rich pasture lands and forest, in mellow, summer grays and greens and delicate water tones, is noticeable. Others are a fine trio of Connecticut farm and village bits, by David Johnson, and a group of portraits by French masters, of famous court beauties, including Ninon d l'Enclos, Bianca Mancini, and the Comtesse de Feuquieres.

At the Bonaventure Galleries, No. 6 West Thirty-third Street, there is a display of portraits of the 17th and 18th centuries. Prominent among them is a fine example of Baron Gros, a portrait of "Caroline Murat," queen of Naples; an exquisite portrait of a young girl by Sir Peter Lely; a portrait of the "Comte de Toulouse," by Hyacinthe Rigaud; a large Pierre Mignard, portraits of Anne of Austria, Marie Thérèse, and the Dauphin (Louis XIV), and a fine Nicolas Largilliere, portrait of the Comtesse de Saulse-Tavannes, from a well-known collection.

AURORA LEIGH
By John W. Alexander

Some of the etchings by Joseph Pennell, now on exhibition at the Keppel Gallery in this city, were recently exhibited at the Twentieth Century Club in Buffalo. Among those shown were the Le Puy view, Spanish and English views, and the remarkable series of New York sky scrapers.

A group of miniatures by Ava de Lagercrantz, a Swedish artist, is now on exhibition at the Fishel, Adler and Schwartz Galleries, No. 313 Fifth Avenue. This young woman painted a miniature of the King of Sweden, who warmly commended her work in a letter sent her. Among those exhibited are one of her father, Admiral Lagercrantz of the Swedish navy, some attractive children, Mrs. William Janner, and several which are small three-quarter length portraits, rather than miniatures, one a well handled study in contrasting shades of brown.

"The Wood Cutters," Horatio Walker's latest painting, was placed on view last week at the Montross Gallery, No. 372 Fifth Avenue, where it will continue through March 22. It is painted in low tones for the most part, and full of vigorous action, the two figures standing out against a faint gray background of distant landscape, partly overshadowed by the branches of a single tree. In the same room are hung a number of the Montross print reproductions of other pictures by Mr. Walker, which are very attractive.

Maurice Fromkes has now on exhibition at the Knoedler Galleries, No. 355 Fifth Avenue, nine portraits, several of which are in pastel. Prominent among the oil portraits is that of the Cardinal Secretary Merry Del Val, the reds of the gown and cap, the jeweled cross on the breast, and the duller toned background being admirably blended. The eyes look out at one with a natural, life-like expression, and the whole work is convincing and interesting. Other attractive portraits are one of Mrs. Gustave Wertheim, and Dr. Stephen Smith.

A most important exhibition of some of the recent work of William M. Chase was opened on March 6 at the McClees Galleries, 1411 Walnut Street, in Philadelphia. Mr. Chase holds an unique position in the art world of this country, and this exhibition, showing forty paintings, is representative both of his portrait and landscape work. Very charming is the portrait of Mrs. Robert Vonnah in a black gown and white frilled cap, à la Mme. La Brun, and a portrait of "My Mother," done in the same quiet color scheme. The landscapes are full of the fresh brilliancy of tone that is characteristic of the Shinnecock Hills. No one can see this collection without feeling how important is this work or how high the place which Mr. Chase holds among contemporary artists.

At the Rosenbach Galleries is being shown a large and interesting collection of drawings the work of well-known illustrators, including Charles Dana Gibson, Henry Hutt, and others.

The Georges A. Glaenzer collection of antique objects of art was exhibited at the American Art Galleries, 6 East 23rd Street, for four days prior to the sale on Thursday, March 9, and comprised 262 articles. Among the specimens were four torsional columns of the late French renaissance, Puebla tiles, carved furniture, tapestries, Gothic panels and many other interesting pieces. The result of the sale will be mentioned in our next issue.

RECENT ART SALES.

The sale of the R. D. Vorce collection of porcelains, jades, enamels, etc., at the American Art Galleries, No 6 East Twenty-third Street, not having been concluded until last Wednesday afternoon, too late for mention in this issue, will be referred to next week. The sale of paintings of this collection, which took place Thursday evening March 2, at these same galleries, realized $4,850 for the ninety-nine articles. The highest price paid was for a "Flower Piece," by Jan Van Huysem, the amount being $500, the buyer Mr. J. E. Kent.

There was a sale of Oriental rugs last week at the Fifth Avenue Art Galleries, No. 366 Fifth Avenue.

The original manuscript of Oliver Wendell Holmes's "Autocrat of the Breakfast Table" was recently purchased from Tristram Coffin by Mr. J. Pierpont Morgan, for $4,000.

At the Conduit Street Auction Galleries in London on Friday, February 17, Messrs. Knight, Frank & Rutley disposed of an important collection of jewels and antique silver. The highest price realized was for a magnificent old court collet necklace of forty-two diamonds, the first bid for which was £1,000, and it sold ultimately for £2,160. A half hoop brilliant ring sold for £67, a diamond tiara, £825; a brilliant necklace of small stones, £295; a fine pendant of white diamonds, £290; a small brilliant pendant, £94 10s; a Maltese cross in diamonds, £135, etc. Good prices were realized for the silver and Sheffield plate.

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The office of "The American Art News" is now prepared to procure for patrons and readers expert opinion at a nominal rate on pictures or art objects, to attend to the restoration, cleaning and varnishing of pictures, and to repair art objects at reasonable rates, to catalogue collections and galleries, print catalogues and circulars, and to supply art information of any kind.

In the interest of our readers, and in order to facilitate business, we are prepared to publish in our advertising columns, special notices of pictures and other art works, with reference to the individual desire of any owner or buyer to sell or purchase any particular example.

Should any of our readers desire any special information on art matters of any kind, we shall be glad to put our sources of information at their service.

There is encouragement in the announcement that the Metropolitan Museum of Art has accepted the portrait of William M. Chase, by his friend and fellow painter John S. Sargent—one of the best examples of the latter's able work—encouragement in that it would seem to justify the promise made by certain of the trustees since the death of General Di Cesnola that more attention would be paid to having American art adequately represented in the institution.

It is hardly to be supposed that so remarkable a canvas as this portrait would not have been welcomed by the Museum at any time, and yet when we recall the fact that only two years ago, the museum authorities declined even to look at, much less consider the purchase for a modest sum, of Copley's great double portrait of Mr. and Mrs. Ralph Izard, which now holds the place of honor in the Boston Museum Gallery of American Art, the rejection of even a Sargent might have been possible.

The growth of art interest throughout the country is emphasized this week by the news from Baltimore of the completion of the plans for the splendid art gallery to be erected by Mr. Henry Walters in that city, and the announcement from Charleston, S. C., that the artistic and beautiful Gibbes Memorial Art Museum and Gallery in that city, recently completed, is to be opened with a loan exhibition the latter part of the month.

We wish to call the attention of our readers to the announcement of the coming public sale of the collection of the Ehrich Galleries, which will take place in the ball-room of the Waldorf-Astoria, the evening of March 24. The collection embraces seventy-five examples, all of them old masters of rare quality, which will be sold with absolute guarantee as to genuineness. The paintings will be on exhibition at the Ehrich Galleries, 8 West 33d Street, day and evening, from Monday, March 13, until Saturday, March 18 inclusive, thereafter at the Fifth Avenue Art Galleries, 366 Fifth Avenue, near 34th Street, until the night of the sale.

Mr. Ehrich is an acknowledged expert of the old masters, and the sale promises to be one of the most interesting of the season.

The exhibition of paintings and water colors, by Charles P. Gruppe, of The Hague, Holland, which opened at the Detroit Museum of Art, March 6, will continue until April 1. Mr. Gruppe is a member of the Society of Dutch Painters, Pulchre Studio, Arti et Amicitiae, Amsterdam; New York Water-Color Club, Philadelphia Art Club and the Salmagundi. His pictures are included in the collections of the royal family, The Hague, Peter Schemm, Philadelphia, Detroit Museum of Art, Boston Art and Illinois Club, Chicago.

It has been suggested that Baltimore needs a gallery where pictures can be exhibited with light from above, which artists seem to agree is essential. When the Maryland Institute is rebuilt it is hoped that a room of this kind will be set apart for this purpose. When Mr. George Hitchcock, whose pictures of Holland are famous, was here two weeks ago, he was asked to exhibit, but did not like the room at the Arundell Club, as he deemed it too small, although it has frequently been used for various water color and oil paintings shown here.

Since this happened the subject has been much discussed, and many people indignantly deny that Baltimore is lacking in a good exhibition room. Mr. Clinton Peters, a very well known portrait painter, thinks that the Crescent Democratic Club, on Fayette Street, has a very good place for this purpose, with two large skylights. Mr. Lawrence Bendann says that when his place on East Baltimore Street, which was destroyed by fire a year ago, is rebuilt, he will have a delightful room for exhibitions.

Mr. Henry Walters was in town lately looking after the plans of his new art gallery, work upon which is to begin very soon. Mr. Walters will spend his summer abroad as usual and his yacht has already sailed for the other side, where its owner will join it at Gibraltar. Mr. Walters is naturally much interested in this latest work, which will give Baltimore one of the finest art galleries in the State.

Mr. Walters bought the houses on Washington Place a year ago for this museum. It will have a frontage on Charles Street of one hundred and twenty feet, and one hundred and twenty-nine feet on Center Street One of the houses belonged to the late Orville Horwitz All will be pulled down and an entirely new building constructed, Italian in architecture, and two stories high. This will be connected with the already spacious Walters Gallery on Mt. Vernon Place and will therefore give ample room for the ever increasing collection. The frame will be of steel, with fireproofing of terra cotta. The outer walls will be of Milford pink granite to the first story, and Indiana limestone for the upper part. The first story will be of plain design, the second will be decorated with fluted columns.

ART NOTES FROM LONDON.

A new Murillo is believed to have been discovered recently, but as in the case of other supposed "old masters," the manner in which the canvas found its way to England is shrouded in mystery. It is said to have belonged to an old lady in Devonshire, who left it to her housekeeper, whose husband in turn sold it to the man from whom it was bought by Mr. Doig, the dealer, in whose gallery on New Bond Street it now hangs. The picture represents the Healing of the Paralytic.

It is one of two of the same subject, both originally hung in Madrid, and both now in England. Murillo began a series of eleven paintings for La Caridad, three of which still remain there, the other eight were carried off by Marshal Soult. Of these eight, one is in the possession of Captain Pretyman, of Orwell Park. This second one is believed to have been painted for the Chapel of St. Augustine, Madrid. It is smaller than the Caridad picture, but said to be quite as fine, the figure of the Saviour being superior to that of the Pretyman canvas.

The Camsix Art Club will hold its annual exhibition at the Alpine Club Gallery, from the 16th to the 22d.

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Under the patronage of M. Rodin, John Sargent, R. A., and John Lavery, R. S. A., a concert is being organized to raise a fund for the purchase of one of the French Impressionist paintings, this school being absolutely unrepresented in the national art collections of Great Britain. It is said that an example of Puvis de Chavannes and Pissaro have been purchased for the Dublin. Appeals for subscriptions have also been made, hoping that a sufficient amount may be collected to purchase not one example alone, but one of each of the great representatives of this school.

An exhibition of pictures and drawings by the late Edward Neale, the well-known animal painter, was held in London the week of February 20.

The following artists have been elected members of the Royal Scottish Academy: E. A. Walton, painter; W. Birnie Rhind, sculptor, and John Kinross, the architect. The town council of Edinburgh is prepared to grant, without payment of any kind, the ground for the proposed new National Gallery in that city, if the Government approves Calton Hill, the site favored by most.

The Impressionist exhibition at the Grafton Galleries closed February 25. Messrs. Durand-Ruel and Sons, of Paris, have issued at a low price a volume of reproductions of some of the most interesting paintings shown at this exhibition, which is to be followed by an exhibition of paintings and sculpture by Emil Fuchs.

The Essex Field Club has inaugurated a "Photographic and Pictorial Society and Record of Essex" to form a permanent collection of photographs and other pictures of representative views of Essex County.

The appointment of a successor to Sir Edward Poynter, the retired director of the National Gallery, is a subject exciting much interest at present in London art circles. There is, and has been, much dissatisfaction in these circles concerning the purchase of works for the National Gallery, and much criticism has been expressed. It may not be generally known that the director has very little power in the matter, being hampered by the Board of Trustees. It is hoped that changes may be made in reference to the Tate Gallery, which being destined for modern art, should properly have a director of its own, and a part of the appropriation yearly allotted to the National Gallery, for its uses, that modern art may be encouraged by the government.

Holman Hunt's history of the Pre-Raphaelite movement is now completed, and will shortly appear.

The death is reported from Rome of Pietro Vanni, whose painting, "The Death of Raphael," hangs in the Vatican.

The following letter will no doubt be of interest to our readers:

New York, March 2, 1905.

Miss Susan F. Bissell,
57 West 57th Street, City.

Dear Madam: The trustees of the Metropolitan Museum of Art have accepted the portrait of William M. Chase, by John S. Sargent, offered as a gift to the Museum by the students of William M. Chase.

In sending you this formal notice of acceptance, I wish to express, in behalf of the trustees, their appreciation of your generosity, not merely as representing themselves, but more particularly as representing the people of our city, who, through the Museum, receive the benefit of your generosity.

Respectfully yours,
R. W. DE FOREST,
Secretary.

The Pen and Brush Club is, as its name indicates, an organization composed of writers and artists of the brush, in various lines, and all of the members are women. From time to time exhibitions are given there at the club rooms, No. 26 West Twenty-second Street. Last Tuesday there were on view a number of drawings by Florence Wyman, and jewelry by Marie Zimmermann. The drawings, eighty-three in number, are chiefly portraits, although there are included a few illustrations, one of which appeared recently in Scribner's. They are effective and well drawn, the children especially interesting, and rather a specialty with Miss Wyman. The eight children of one family are represented separately and in a group, and are easy and natural in pose. Other portraits are one of Mrs. Kirke La Shelle, Mrs. Clarence C. Rice, Miss Maude Adams, as the "Pretty Sister of José," Mrs. Philip Lydig, Victor Harris, etc.

The jewelry includes some unique designs, well executed. Among the many attractive examples are a chain and pendant curiously set with Mexican fire opals, and an odd bracelet of Roumanian style, set with the same stones.

The article on "Philadelphia's Contribution to American Art," by Harrison S. Morris, managing director of the Pennsylvania Academy of the Fine Arts, in the March Century, is beautifully illustrated with reproductions of Thomas Moran's "Mount Moran in the Teton Range, Idaho," William T. Richards's "February," Birge Harrison's "Madison Avenue in Winter," Thomas Eakins's portrait of Thomas Kenton, John McLure Hamilton's "Mr. Gladstone in Downing Street," William Sartain's "Arabian Head," Thomas Hovenden's "In Hoc Signo Vinces," Mary Cassatt's "L'Enfant à la Robe Bleue," Maxfield Parrish's "The Page of Count Reynaurd," Alexander Harrison's "Le Crépuscule," Anna Lea Merritt's "Eve," John S. Sargent's portrait of Beatrice Goelet, and Cecilia Beaux's "Revery."

CHICAGO ART ECHOES.

Edward Ertz, the American artist who has lived at St. Polperro, Cornwall, for some time, has gone to the south of France, where he will open a studio, and conduct classes. An exhibition of his paintings, and those of E. T. Hurley, which was held at the Detroit Museum of Art, closed March 6. M. Hurley is also a decorator of the famous Rookwood pottery.

Thurber's Galleries with the group of portraits by Arthur Ferraris, has attracted a strong society following in the past week on account of the two striking likenesses of Robert Lincoln and Cyrus H. McCormick, both Chicago men, which are shown in this notable collection of the portraits of famous men and women.

John W. Tinsman, formerly a business man of Chicago, has now given up business definitely, proposes to devote himself to art, and has gone to Paris for study. He has already made some effective studies of the coast of California, his sunset scenes being especially good.

Gari Melchers returned to the city the latter part of February to complete the portrait of the young millionaire society man, William Deering, on which he has been engaged for some time. The final sittings were made at Miami, Florida. It is said that Melchers, whom Mrs. Arthur Caton has made the man of the hour by her patronage, will return to Paris some time this season.

Roybet's canvas called "The Astronomer," has been presented to the Art Institute by the heirs of the late E. A. Driver.

At the Roullier Art Rooms, a group of Joseph Pennell's etchings of New York are on view. There is an aesthetic loveliness in these drawings which surprises one, considering the offensive ugliness of cities. Pennell has selected his subjects with skill, and shows some famous corners of the great metropolis.

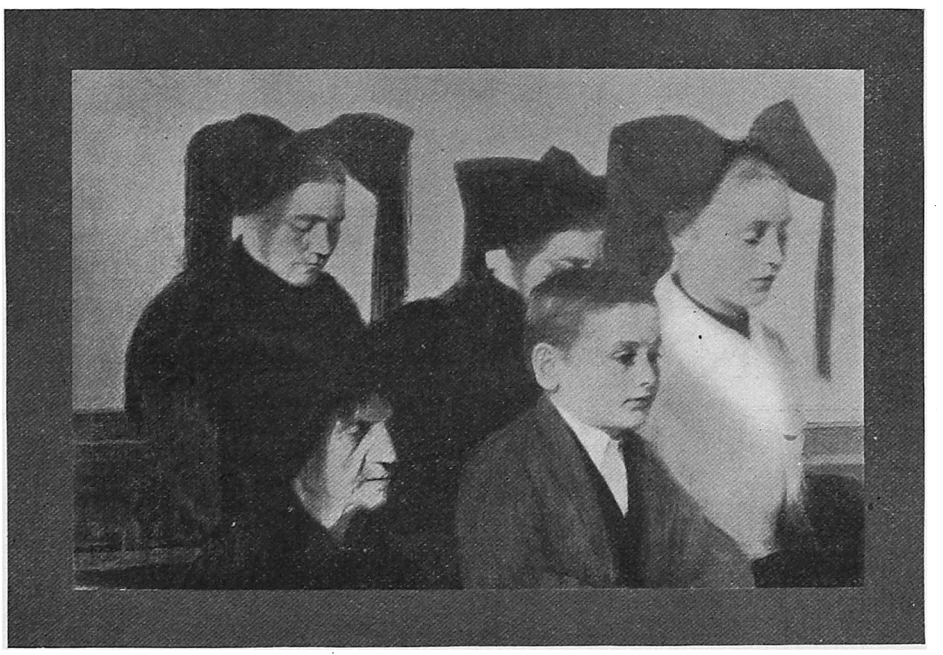
In this same gallery may be seen some fine Whistler prints lately acquired by Roullier at the Walter Clark sale of prints in New York. "The Kitchen" and "The Doorway" are brilliant examples. Fine proofs by Cameron are also seen. "The Breaking up of the Agamemnon," by Hadens, and Rajon's famous and beautiful etching of "Susanna Rose" after Sandys are attracting many spectators. Rembrandt is also well represented in this collection.

An excellent and varied exhibition of water-colors is also shown in this gallery. Boy studies by J. G. Brown, and some capital marines by W. T. Richards are to be seen. The artists represented in this showing are Walter Palmer, Will S. Robinson, Mrs. Colin Campbell Cooper, L. A. Josephi, H. W. Ranger, Childe Hassam, Frances Day, Charleton Chapman and Henry Farrar.

Four exhibitions in the Art Institute are now engrossing the attention of local art lovers. The two special exhibits of William Wendt and Anna L. Stacey are especially popular. Wendt's collection of canvases, forty-three in number, all landscapes, are the finest showing of this man's work ever made here. His art is marked by dignity and sincerity, a lofty imagination and an individuality which ranks him among the foremost landscape painters in America. All local critics agree on the vigor and truth of his art. A resident of this city since 1880, his rise has been identified with the birth and progress of art in the West. He has been the recipient of many medals and honors.

In this collection a fine canvas, fitly named "A Cornish Mosaic," attracts especial attention for its decorative quality. Several large oils already exhibited at the recent annual showing of local artists, namely, "Twilight," "A California Landscape" and "The White Cloud," are surpassingly lovely. Another poetic group called "A Pearly Evening," "Luna's Mirror," "Cloudland" and "Voices of the Night," show subtle imaginative qualities. In another tone are the more heroic glimpses of nature shown in "A Vista," "The Maple Grove," and "Restormel Castle Sentinels." The sky effects are uniformly effective and beautiful, and in this respect Wendt is unsurpassed among Americans.

Almost as interesting is Anna L. Stacey's fine showing of thirty-nine paintings done during a season in Italy. As the work of one woman with an optimistic outlook on life, her exhibit is noteworthy. She is versatile and paints with a free brush and shows a varied treatment of her Italian message. "Posillippo, Naples," is an effective bit of work. "An Impression of Regatta Day, Venice," is brilliant and spontaneous. "Along the Zattere" and "The Rio-Abrizzi" are equally fine in technique and fascinating in subject. "Moonlight on the Giudecca" has always its little group of applauding admirers. There are several views of Vesuvius from different aspects, characterized by a fine atmospheric quality. Finally "Gray Day on the Giudecca" should be mentioned for its decorative beauty. These pictures are for the eye, filled with the brilliancy of sunshine, and a message of happiness and laughter. Mrs. Stacey is a disciple of the Academie Delecluse, has won several local prizes, and many examples of her work are to be found in the drawing-rooms of local clubs.



TYPES OF THE BLACK FOREST
By Elizabeth W. Roberts

At the Moulton Galleries may be seen a group of dog studies by E. H. Osthaus, full of animation and character. Another Jose Weiss landscape is also shown.

Two galleries of the Institute are devoted to the American Photographic Salon. It is a strong exhibit, showing some fine landscapes; also marine, architectural, figure study and portraiture prints. The catalogue numbers 346 frames, collected from the camera clubs of Boston, Brooklyn, Toronto, Portland, New York, Washington, the Salon Club of America, and the Columbia Photographic Society. The Chicago Camera Club of one hundred members has turned out many good plates. This exhibit, having lately arrived from Pittsburg, will remain until March 22.

The eleventh annual exhibition of the Art Students' League is still in progress in the Art Institute. A crowd of visitors throng the galleries daily. Nearly 300 works are shown, comprising examples in oil, aquarelle, pastel, and black and white. There are also a few pieces of sculpture. Three sets of prizes in oil, water-colors and black and white have been awarded as follows:

Oil.—First, Delle Randall; second, Helen Blum; third, May Noble.

Water-colors.—First, Junius Daniels; second, Jessie Arms; third, Don Carlos Du Bois.

Black and white.—First, Dulah Marie Evans; second, Fleetwood Church; third, Norman Hall.

There is much promising work in this exhibition. It shows a decided improvement on earlier exhibits of the League. Former members have generously loaned paintings, Hubbell, Glaman, Johansen and Martha Baker having each contributed one canvas, while Frederick Richardson has sent a group of a dozen sketches.

Erwald Stuart Hinton is at work on a low relief portrait of the late Theodore Thomas. Hinton lately completed a finely modeled head of the late Elizabeth McCormick. Other portraits of children are seen in this studio, showing a rare success in retaining the unconscious air of youth.

At the last meeting of the Palette and Chisel Club, John H. Vanderpoel addressed the members on "Construction of the Figure." This organization is now considering an amendment to its constitution increasing the number of active memberships by ten.

The bill introduced last week in the House at Harrisburg by Mr. McElroy, of McKean, appropriating $30,000 to a commission for the purpose of erecting a monument to Anthony Wayne, names the members of the commission. They are Governor Pennypacker, Joseph T. Bailey, Richard D. Barclay, Abraham M. Beitler, Francis Von A. Cabeen, Alexander J. Cassatt, John H. Converse, George B. Crozier, Thomas DeWitt Cuyler, George H. Earle, Edmund G. Hammersley, Samuel F. Houston, Charles Henry Jones, J. Granville Leach, Sidney B. Liggett, John B. McPherson, Caleb J. Milne, C. Stuart Patterson, George R. Snowden, Howard Wood and Edward S. Sayres.

PHILADELPHIA ART NEWS.

Marion Miller is showing in her studio in the Academy of Fine Arts an interesting collection of Colonial dames, Dutch and Japanese maidens.

Magda Heuermann has gone to Daytona, Florida, to collect some out-of-door studies.

Mis Helen Maynard White gave recently a successful reception and studio tea for a private view of her latest work. Miss White was assisted in receiving by Mrs. C. Leland Harrison, Mrs. Arthur Howe and Mrs. Howard Ritter, the Misses Ritter, Mrs. Marion Fox and Miss Martha Walton. Miss White showed fourteen interesting portraits, the more notable being those of the Hon. Joseph M. Gassam, of the Misses Ritter, and an excellent portrait of Dr. Morton.

Miss Lillian Genth is painting a portrait of Mr. Howard Rattay, the well-known violinist.

Miss Mary W. Bonsall is at present busy on a series of illustrations for Everybody's Magazine.

Miss Blanche Dillage, a native of Syracuse, N. Y., but a resident artist of Philadelphia, recently closed a very large and successful exhibit of her work at Syracuse, having sold many of her pictures.

Among the celebrated illustrators who have been pupils of Mr. Howard Pyle and the Drexel Institute, are Jessie Wilcox Smith, Violet Oakley, Elizabeth Shippen Green, Sara S. Stillwell, Maxfield Parrish, and other artists who now rank among the first illustrators of this country.

In oil painting, beautiful quality is infinitely more difficult of attainment than in any other medium. One frequently hears students and amateurs, impressed solely with the idea of art as representation and not as beautiful creation, speak of oil painting as so easy because you can always alter and repaint. There could not be a more serious mistake; and the fact that it should ever be made shows how completely the tradition of oil painting has died out from our art schools. Oil painting was practised for many centuries as a scientific, elaborate, and highly difficult technique, before the disastrous discovery was made that even if you took no trouble in laying on the paint, if you painted anyhow, you could yet produce a certain verisimilitude to natural effects. . . The monstrous yearly exhibitions, with all their grotesque apparatus of catch-penny sentimental and anecdotal nonsense, have completed the decay, and now one could wish for nothing better from an artistic and omnipotent Kaiser, than the total prohibition of oil painting for at least twenty years.—Roger Fry.

The Maryland Society of Colonial Wars proposes to perpetuate the memory of the original proprietor of Maryland, who gave his name to Cecil County and his title to the city of Baltimore, by erecting a $10,000 bronze statue of Cecil Calvert (Lord Baltimore).

An exhibition of water-colors by members of the American Water-Color Society, was opened with a reception in St. Louis, last Tuesday evening.

AMONG THE ARTISTS.

Zelma Baylos, who had two portraits at the last Academy exhibition, has an attractive studio in Carnegie Hall, where she is busy on several portraits. One is of Mrs. Gerster of this city, sister-in-law of Etelka Gerster, interesting aside from the artistic side, because the lady wears in the portrait a lace bertha which was presented the singer by Queen Victoria. This artist, who was first a sculptress, is a native of Hungary, and has resided in this city for three years only, although her work was exhibited here before she came here. Cartoons for a large painting now hanging in her studio, called: "Reflection on the Human Soul," were seen at the Pan American exhibition in Buffalo. At the St. Louis Exposition Zelma Baylos had two pictures in the Missouri Building, one entitled the "Spirit of the Louisiana Purchase," the other a portrait of the author, Mrs. Townsend Allen, a St. Louis woman, "The Dignity of Labor," an answer to Markham's "Man with the Hoe."

Mrs. Holmes Nichols, who received a medal for miniatures at the St. Louis Exposition, does not confine herself to that branch of art. She has received medals for both oil and water color painting, and was for nine years Vice-President of the Water Color Club of this city. She is now working on a portrait of her daughter, holding a large bunch of exquisite pink roses, although her work is chiefly miniatures.

Carlton Chapman is making the sketches for two pictures of the naval battle between the Argus and the Pelican, in the war of 1812. The work is an order from Jefferson M. Levy, whose grandfather was commodore of one of the squadrons. The pictures will be 6 by 10 feet. Mr. Chapman has recently finished several paintings of New York harbor, which are artistically handled and intensely interesting.

E. Christine Lumsden, the portrait painter, has her studio in Carnegie Hall, but receives her friends on Monday afternoons at the Majestic Hotel. Her recent stay in Europe lasted two years, and her studio in the Avenue MacMahon was a favorite meeting place for both foreign and American artists, whom her personal charm and enthusiastic devotion to art in all its forms, brought together. She enjoyed the criticism and counsel of Carolus Duran at this time. "La Mandoliniste," so much admired when exhibited at the Academy of Design, was first hung at the salon in Paris.

Something quite new is the work being done by a young German, of French name and ancestry, Walter Favreau, at his rooms, 14 East Twenty-third Street. He was originally a sculptor, a student of the Berlin School of Sculpture, and received four diplomas and a silver medal there. Coming to this country, circumstances made him devote some time to pyrography, then at the height of its glory as a fad. His work in this line led him to seek new possibilities of its development, with the result that he has now applied for a patent for his methods. The work he is turning out is as different as possible from ordinary pyrography—pyro-sculpture, he calls it—being a combination of wood-carving, burning, and applying of colors, after his own processes. In his rooms are wooden boxes, looking as though made out of old copper, with deep reliefs. There are frames, decorative panels, and vases, glowing with dull rich coloring; a screen, whose panels are of a rich red, while some of the chair backs have the same effective tones as old Spanish leather. His most elaborate work is the reproduction in wood of famous pictures. A Rembrandt in the Cassel (Germany) Gallery, is wonderfully reproduced in rich browns, with nice value of tone, framed in a dark brown frame of the artist's own work.

Jef Leempoels, the Belgian portrait painter, has on exhibition at his studio, No. 24 East 21st Street, the recently finished portrait of the Baroness Moncheur, wife of the Belgian Ambassador at Washington, and who was formerly Miss Clayton. Exceedingly well drawn, the flesh tints are natural and soft in quality, the hands noticeably fine and full of expression, a characteristic feature of this painter's work.

His large canvas, "Destiny and Humanity," which won a gold medal at the St. Louis Exposition, is also now on exhibition at his studio. Mr. Leempoels has been in America only during the past ten months and has been but a few weeks in New York.

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ART NOTES FROM PARIS.

The exhibition of the Cercle de l'Union Artistique opened February 5 very successfully. There were 159 works on view, of which 47 are portraits and 20 sculptures.

The portrait of M. Gaston Menier, by Bonnat, is exceptionally fine, the head especially being a splendid piece of work; the graceful portrait of a young woman, by the same artist, is relegated to one of the small rooms, since each artist, no matter what his rank, may have but one picture hung in the grand salon. Dagnan Bouveret contributes the portrait of the Marquis de Vogue, standing, one hand resting on the back of a chair, which is strikingly lifelike in expression. The portrait of M. Eiffel, a fine specimen of Aimé Morot's work, finishes the masculine trio by painters who are members of the Institute. Humbert sends two portraits of women, one of Mme. Roland-Gosselin, a delicate harmony in gray. The venerable Bouguereau sends a simple study of a young Athenian, in a blue tunic.

Faultless in drawing, and beautiful in color, is "Lady Godiva," by Jules Lefebvre, who represents the fair heroine on her knees at prayer before an open missal. Antonin Mercier, a sculptor has proved himself a charming painter as well, in a little nude figure, whose delicate flesh tints stand out against the blue and white draperies of a bed.

Among works by artists not members of the Institute, are the portraits by François Flameng, Gabriel Ferrier and Jacques Baugnies. Much interest centres in the truly Parisian canvas by Henry Gervex, "Armenonville during the week of the Grand Prix." He also sends an attractive figure of a girl holding in her arms a little white dog.

There are few landscapes. Two by Billotte, two sheep pieces by Gaston Guignard, a military scene by Pierre Lagarde, really remarkable, and two views of Venice by Franc-Lamy are noticeable. De Mentenard sends some Provençal views, warmly luminous. Walter Gay has a picture representing a stairway in a gallery, ornamented with pictures and bric-a-brac.

Among the sculpture is an admirable bust of Mme. Pierre Girod, an excellent likeness, by Carlesi. Venus Astarte, recalling the works of the Renaissance, by Prosper d'Epinay, whose little terra cotta bust of the Countess of Annesley is also remarkably fine, and a charming bust portrait in terra cotta of his little grandson, by Fournier-Sarloveze.

Alterations and re-arrangements in the Luxembourg Gallery are now completed, and the following recent acquisitions by the state have been hung: "Le Coin de Bataille," by Hoffbauer; "My Wife and Her Sisters," by Caro-Delvaille; "A Night in Brittany," by Estienne; and "Coyles, a Spanish Beggar," by Lappara. A temporary exhibition of hauts reliefs by Rodin is also being held there.

The death of Eugene Guillaume, the distinguished French sculptor, in Paris, has been expected, as he was eighty-three years old and had of late become quite feeble.

Guillaume was former director of the Villa Medici at Rome, a member of the Institute, a commander of the Legion of Honor, president of the section of sculpture at the Paris Exposition in 1878, and was elected a member of the French Academy, succeeding the Duc d'Aumale, in 1898. His "Anacreon," a figure in marble, "The Gracchi," a group in bronze, and "Monseigneur Darboy," a bust in marble, are at the Luxembourg.

NOTES FROM BOSTON. . .

At Shreve, Crump & Low Company's store, corner of Tremont and West Streets, during the past week, there has been a large exhibition of artistic lamps and lamp shades from the Tiffany studios. Floral forms, in original and consistent designs have been used, which in themselves are works of art of a distinctly high order.

At a dinner given by the Life Underwriters' Association last week, at the Hotel Astor, William Ordway Partridge, in the course of an address, said there was more art in the Fifth Avenue art galleries between Washington Square and Central Park, than in all the shops of Europe. This, he declared, tended to make New York the world's art centre.

The exhibition of paintings by a group of Boston artists, which opened at the National Arts Club, No. 37 West Thirty-fourth Street, last Wednesday, comprises forty-three pictures. Among the artists represented are George H. Hallowell, Dodge McKnight, who contributes six studies, chiefly of snowy landscapes, with trees and shadows in blue and purple tones; Sarah C. Sears, Howard Cushing, Hermann Dudley Murphy, Maurice B. Prendergast, and Joseph De Camp. The pictures by Hallowell are curious and tile-like in effect, forest pieces, rather hard in outline. "Moon and Clouds," by Murphy, is peculiar in coloring, with greenish whirling clouds, and the moon shining faintly through. "Mountain Twilight" and "Hillside," by J. J. Enneking, are effective sunset studies, and "The Lady in a Green Shawl," by De Camp, pleasing and effective.

The Society of Arts and Crafts is now holding an exhibition of the handicraft work and designs of Mrs. Henry Whitman in the rear gallery of its rooms, No. 9 Park Street. This exhibit will close Thursday, March 23, at 5 P.M.

Of especial interest are the examples of stained glass and book covers. There are fifty-six bookbinding designs, all but six of which were made for Messrs. Houghton, Mifflin & Company. These designs are pure and refined rather than markedly original. In the stained glass, Mrs. Whitman displayed a remarkable taste for designing, and an equally fine sense of color. The beautiful Phillips Brooks memorial window to be erected in a new building of the Groton school is here shown.

At the galleries of Walter Kimball & Co., No. 31 Beacon Street, are now on exhibition twenty-eight water-color landscapes of New England subjects, by Harold B. Warren. These are painted with sympathy and intimate knowledge of the themes. No other painter of New England excels Mr. Warren in depicting the rugged, homely northern country, and its light and atmosphere. The exhibition closes today, to be followed by a collection of Impressionist pictures from the Durand-Ruel Galleries.

The Museum of Fine Arts has recently purchased a fine head of Homer, from a private collector in England where it was exhibited in 1903 at the Burlington Fine Arts Club, and a colossal head of Zeus, said to have been found on the site of Mylasa, in southwestern Asia Minor, believed to be the only existing copy of the head of the great statue of the Olympian Zeus, by Pheidias.

The eighteenth annual exhibition of the Water-Color Club opened at the Boston Art Club, and will continue through March 18.

HERE AND THERE.

Miss Anna Caulfield gave an interesting illustrated lecture at the National Arts Club, Wednesday evening, March 8, consisting of colored reproductions of paintings in well-known private and public collections, among which were reproductions of John Sargent's finest portraits, a set of slides, copies of the Whistlers Mr. Freer, of Detroit, has just presented to the Smithsonian Institution, in Washington, D. C., as well as those of the ten best Whistlers at the Whistler Memorial, London, now on exhibition. The illustrations also comprised copies of paintings by Wyant, Martin, Inness, Tryon, Davis, Ochtman, Murphy, Thayer, Brush, Chase, Cecelia Beaux, Benson, LaFarge, Blashfield, Childe Hassam, etc., and formed a rare and beautiful collection.

The famous Dutch marine artist, Hendrik W. Mesdag, has recently paid a graceful tribute to the Fine Arts Academy, of Buffalo, in bestowing upon it his large painting, "Beaching the Boats," which has been on exhibition in this country. The director of the new Albright Museum, of Buffalo, Mr. Charles M. Kurtz, went on to Boston to superintend the packing and shipping of this canvas, which has now been hung in the museum. Mesdag, it will be remembered, presented his entire collection of modern paintings, porcelains, etc., and the building in which they were placed, to the city of The Hague, for a permanent museum.

Five medal pictures by American artists at the St. Louis Fair have been purchased by Mr. Ambros Petry for the Detroit Museum of Art, and one of T. Blink's hunting scenes, and "The Wine Cellar," by V. Chevilliard, have been added by Mr. E. C. Walker to his collection now on view in the museum.

An exhibition of water-colors of Sicily and Normandy, by Walter Crabe is now being held in the Carfax Gallery.

The organizing committee of the International Congress of Archaeology, to be held in Athens in April, calls attention to the following subjects:

1. Preservation of antique monuments. In what spirit, and to what degree, is it proper to restore antique monuments, and in particular the Parthenon?

2. Archaeologic Publications. Project of an annual and international publication of archaeologic bibliography. Project of a Greek epigraphic ephemeris. Project of a universal collection of Greek, Christian and Byzantine inscriptions in a small form and at a moderate price.

3. Archaeologic Instruction. In what measure, and by what means, the study of archaeology and the history of art may be introduced in secondary schools? What has been the method pursued, and what are the results obtained in those countries where such instruction has already been introduced?

The Pen and Brush Club gave its annual supper at the Woman's Club No. 22 West Twenty-third Street, on February 25. It was a greater success this year than ever before. After the supper a vaudeville performance was given, in which "Hy" Meyer was one of the entertainers, giving portrait imitations of well-known people, while Charles Battelle Loomis entertained the audience by reading two of his compositions, "The Progress of the Press" and an "Irish Fairy Tale." Among those present were Helen Watson Phelps, Richard Le Gallienne, Mr. and Mrs. Henry B. Snell and Miss Althea Platt.

ART NOTES FROM BALTIMORE.

One of the most successful portrait and miniature painters of recent years among Baltimoreans is Robert Lee Keeling. Mr. Keeling has been painting a comparatively short time for the great success he has attained. His home is now in Washington, but he has spent the greater part of this winter in New York. He has also done much good work abroad, painting a miniature last year of Queen Alexandra, and was to have done a portrait of the king just before his illness at the time of the coronation. He has also made many other successful pictures of well known English and American women, among others in Baltimore, that of Mrs. Jesse Tyson.

A photograph has lately been taken of Hans Schuler's bust of Dr. William Osler, from the plaster cast. Mr. Schuler will cut the head in marble in Rome; when finished the figure will be presented to the Johns Hopkins University. Dr. Osler, it will be remembered, will shortly leave the Hopkins for Oxford, England. His remarks recently about the comparative uselessness of men over forty, and the actual necessity of retiring from active duties at the age of sixty, have excited the comments of the press all over the country. Dr. Osler still adheres to his opinion, which some have regarded as a joke.

The Maryland Institute, the oldest and best known art school in Baltimore, which perished in the great fire last February, will be rebuilt upon generous lines in the near future. Mr. Michael Jenkins having contributed an ideal site for the buildings on Mt. Royal Avenue, and Mr. Carnegie a liberal fund for its maintenance. This will give Baltimoreans interested in art great encouragement.

Mr. Clinton Peters, who came here from Connecticut several years ago, and who was educated abroad, spending much time in the art schools in Paris and Rome, has painted the portraits of a number of well-known people, among them a large one of ex-President Daniel C. Gilman, of the Johns Hopkins, another of the present postmaster, William Hall Harris, and one of Mrs. William Hall Harris, Mr. J. Wilson Patterson, Mrs. Robert Sherwood, Miss Marjorie Patterson, Mr. John Neal Hodges, and a number of others. Mr. Peters's likenesses are really marvelous.

The Municipal Art Society has already done good work in Baltimore since the great fire. Many new buildings are being erected to take the place of old landmarks destroyed at that time, the society using its influence to make the city beautiful.

The water color exhibition which was held last week at the Young Women's Christian Association, was largely attended. Much of the work was by native artists, but a few pictures exhibited were those of men of national reputation, such as Hugh H. Breckenbridge of the Philadelphia Academy, Charles G. Curran, winner of a number of medals; W. Merrett Post, especially clever in the use of water colors; Marcia O. Woodberry, Henry B. Snell, Walter L. Palmer, Jules Guerin, Laura C. Hills and others.

Miss Jane H. Valentine has on exhibition several of her clever portraits, excellent in texture and refined in coloring, Miss Mary Kremelberg, Mr. Ralph W. Latimer, Mrs. Rachel M. Hawks, Miss Margaret M. Piggott, Miss May Haydock, several sketches; Miss Dora Murdoch, two open-air studies; a landscape, by Charles Warren Eaton, and several water colors by Mr. Henry B. Snell, the long time president of the New York Water Color Society.

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